THE BALLARD FILM SOCIETY

2036 GLENCOE WAY
HOLLYWOOD 28, CALIFORNIA

Phone HEmpstead 5512

PAUL BALLARD, Founder-Director

Mrs. Noble Hamilton
San Francisco Art Museum
San Francisco, Calif.

Oct. 30, 1946

Concerned Lives

Dear Mrs. Hamilton,

I think that your present film project at the Museum is a wonderful opportunity for those who are interested in the cinema as an art form. I have actively been working to achieve similar accomplishments here in Hollywood. It is a very difficult and discouraging work. There is such a great indifference in the studios to anything pertaining to films in terms of culture or treatment as an art form. My film society has been active for the past two years and it is just now catching on. I obtain my films from many sources but mainly from the Museum Of Modern Art Film Library. I have noted that that some of the films listed in your series are difficult to find. I have a fairly comprehensive catalog but there are certain films which I

THE BALLARD FILM SOCIETY
2036 GLENCOE WAY
HOLLYWOOD 28, CALIFORNIA

Phone HEmpstead 5512

PAUL BALLARD, Founder-Director

did not know were available. I would appreciate knowing the source of the following films and if they are available on 16mm.

UBERFALL-Erno Metzler
OSKAR FISCHINGER works
RHYTHM IN LIGHT- Mary Ellen Butte
Mysteres Du CHATEAU DU DE- Man Ray
LE SANG D'UN POETE* Cocteau
Hans Richter's latest film.
and any others not listed.

I would like to have a similar series here in Hollywood and any help you can give me will be greatly appreciated. I learned about your work through Miss Arledge of Pasadena. I am showing here experimental dance film in Dec. I have had the opportunity to see the footage thus far and it shows great potential for dance films and the ability of the medium to free the dancer from the limitations of space. I ,too , am working on an experimental film using athletes for the subject matter.

THE BALLARD FILM SOCIETY

2036 GLENCOE WAY
HOLLYWOOD 28, CALIFORNIA

Phone HEmpstead 5512

PAUL BALLARD, Founder-Director

My film is being shot of athletes against only a sky background and never showing the subjects touching the ground. I intend to cut the film to symphonic music and am using the symphonic form as my basis. There will be three movements, Medium(with normal free action on parrele, rings, and free ex.), adagio(all action in slow-motion) and the dramatic finale (with dramatic action & shots and contrapuntal cutting). A big attempt but I am trying.

I have founnd recently a few films that would be of interest to you. Perhaps you do not know the sources so here they are.

Romance Sentimentale- Sergei Eisenstein

Underground(Exp. dance film done by Lewis Jacobs & John Bovington)

both of above available from
Film Classic Exchange
Fredonia, New York

Fall Of the House Of Usher-Sibley Watson
available from-
Amateur Cinema League
NYC.

THE BALLARD FILM SOCIETY

2036 GLENCOE WAY
HOLLYWOOD 28, CALIFORNIA

Phone HEmpstead 5512

PAUL BALLARD, Founder-Director

Mt. Zao(Wonderful Skiing film made in Japan
Photography- great) by-Tatsuichi Okamot
Okamoto

Early Summer ᵽ Okamoto
Lullaby - Okamoto

These films are available from the
American Society Of Cinematographers
Hollywood 28

I spoke to the head of the Academy Of Motion Picture Arts Sciences Library, Miss Betty Franklin, and we would both like to have copies of the catalog which you are presenting along with the Art Film Series currently running.

Thanks so much for any help you may be able to give me. I am so happy that I have learned about your work because I am very anxious to keep up on all progressive work dealing with motion pictures.

Sincerely,

Paul Ballard, Dir.

November 1, 1946.

Mr. Paul Ballard,
The Ballard Film Society,
2036 Glencoe Way,
Hollywood, 28, California.

Dear Mr. Ballard:

In the first place, I did not gather the material for THE ART IN CINEMA - two young men, Mr. Richard B. Foster and Mr. Frank Stauffacher did the work, came to me with a plan and I, being in charge of Film Programs and having tried unsuccessfully to gather such material myself, told them to go ahead, that we would be overjoyed to have such a program. They too, with the help of others, have compiled the catalogue, which will be available before the end of the series we hope. I shall keep your letter on file and let you know what the price will be, ($2.00, I think).

Your list of films and their sources sound quite fascinating and we will be glad to have them. I shall give your letter to Mr. Stauffacher to read, as he can give you more details than I, as to the sources of some of the films which you spoke of wanting to have. All that data will be in the catalogue, incidentally. I do know that these two boys called on Man Ray in Hollywood, and secured permission to use his film. I do know that both Mr. Richter and Mr. Fischinger were contacted personally and we rented the films from them directly. However, I believe Mr. Stauffacher can give you much more accurate information than I and I will give him your letter to read at the earliest opportunity. He is busy so don't be discouraged if you do not hear immediately. Perhaps he will give me the information, in which case, I will write to you again. They will be most interested in your dance film experiments too and I am sure will want to reciprocate with any information which may be of help to you.

Thank you so much for your interest and with all good wishes to you in your admirable film ventures.

Most sincerely,

Mrs. Noble Hamilton,
In Charge of Film Programs.

THE BALLARD FILM SOCIETY

2036 GLENCOE WAY
HOLLYWOOD 28, CALIFORNIA

Phone HEmpstead 5512

PAUL BALLARD, Founder-Director

Jan. 17th 1947

Dear Mr. Stauffacher,

Had hoped to hear from you before now concerning the book that you were publishing. Am very anxious to obtain it because of it's valuable information. Did you like the Okimoto films. You sure had an unfortunate deal on those. Have you seen the Dec. 1947 issue of "Movie Makers"? There are three films that were winners this year that sound like potential material for another one of your experimental film series. The films are-

Kaleidoscopio- by Dr.Roberto Machado
Havana, Cuba
Design in White- Joseph Harley
Summit, N.J.
Motion- Henry E. Hird
Ridgewood , N. J.

I'd strongly advise your obtaining a

THE BALLARD FILM SOCIETY
2036 GLENCOE WAY
HOLLYWOOD 28, CALIFORNIA

Phone HEmpstead 5512

PAUL BALLARD, Founder-Director

copy of that magazine and also the former Dec. issues of each year in search of potential material. Have you heard of any dance films or films on the architecture of Oscar Niemeyer. I am planning two programs ,one each devoted to dance and architecture. Should you hear of any I'd appreciate your letting me know. Also how have you succeeded with Herman Weinberg. The last time I talked with you , you were trying to obtain help from him. He should be very well informed because of his very unusual theatre that he had for so long in Washington, D.C. Also he is in Film Row , it being 1600 Broadway.NYC.

Have you heard about the films made by Mr. & Mrs. Emmer & Enrico Gras in Rome, Italy. They are making experimental films on great paintings. So far they have made three.

"Canticles of St.Francis(Giotto)
"Warriors"(Pietro della Francesca)
"Terrestrial Paradise"(Bosch)

There were stills in an issue of Theatre

THE BALLARD FILM SOCIETY

2036 GLENCOE WAY
HOLLYWOOD 28, CALIFORNIA

Phone HEmpstead 5512

PAUL BALLARD, Founder-Director

Arts Monthly some time during 1946. Also a very interesting ~~article~~ about them in Vogue ,Sept.15,1946 Should you decide to contact these people you should write to the correspondent who wrote the article in acre of the ~~dire~~- editor of Vogue office in NYC. I checked with the Vogue office here and they suggested that method. If you do not decide to write I shall. You would have better chances of getting the films in to this country duty free because of the San Francisco Museum which you are affiliated. with. I shall be very anxious to book them for showing also .

I have noted that I do not have any addresses of the se people . I would like to check for booking dates and cost of rentals.

Glen Falls Sequence-Douglass Crockwell

Footnote to Fact- Jacobs(Sorry I can find out about his film)

THE BALLARD FILM SOCIETY

2036 GLENCOE WAY
HOLLYWOOD 28, CALIFORNIA

Phone HEmpstead 5512

PAUL BALLARD, Founder-Director

Thanks again for your help and information and I shall keep you informed about anything more that I hear about.

Sincerely,

Paul Ballard, Jr.

Feb. 15, 1947

Dear Mr. Ballard,

I'm sorry it has taken me so long to answer your good letter and to keep you informed on the progress of the book. This latter is almost ready - will be for sure in another month. Typographers, printers, etc. are slow. And of course, by this time we see a million things wrong with it. We could go on making changes on the proofs forever with a subject like this. Am enclosing an announcement, and will send on a copy when they're out.

We are indeed most grateful to you for suggestions on films. I have followed up most of them for our series in the spring, in April, to be exact. However, I have as yet made no effort to contact the Enrico Gras films from Rome, although I'd like to do that. So far, our April series, which will be five nights this time instead of ten, consists of Museum of Modern Art Film Library material - things we did not get for last series - plus the Watson-Webber FALL OF THE HOUSE OF USHER you suggested from the Amateur Cinema League, plus KALEIDESCOPIO, and another they suggested called MR. MOTORBOAT'S LAST STAND. Mr. Moore, the general consultant there, recommended both of these, but as I have not seen them yet, I can't vouch for them.

Douglass Crockwell is sending us some newer material. Fischinger and the Whitneys have both promised us their latest work, but I havn't heard from them for several months. We are having POTEMKIN from the Museum of Modern Art Film Library (it has rarely been shown here in S.F.) and on that night we plan to run Eisenstein's DEATH DAY, from Ideal, Bell & Howell, or what have you, in addition to ROMANCE SENTIMENTALE made by Eisenstein and Tisse in Paris - per your suggestion - from Film Classic Exchange, Fredonia. From the same outfit we're going to try UNDERGROUND, although that film was made originally by Lewis Jacobs, and in a letter to me recently, he stated that the print now available has been considerably altered.

Herman Weinberg has a 16mm. print of an experimental film of his own called AUTUMN FIRE, which he has promised to let us use.

I have finally contacted Kenneth MacPherson who, as you probably know, was the founder and editor of the British film magazine Close up. He is in New York, but is leaving this month for Europe. I was interested in finding out about his own experimental films made a decade ago, the famous BORDERLINE, as well as MONKEY'S MOON and FOOTHILLS. BORDERLINE was a feature length job starring Paul Robeson

and dealing with an extremely powerful racial theme, in an experimental manner. It has never been shown in this country, to my knowledge. He tells me that these films are now in Switzerland and have been there all through the war. He will endeavor to let us know about them when he does find them, and perhaps we shall be able to have them for a future series.

I am also trying to contact Robert Florey who was working at Warner Bros. some years ago. That, I know for sure. He may still be there, and I've written to a friend of mine there in an effort to find out. He made the two highly-praised experimental films THE LOVE OF ZERO, and THE LIFE AND DEATH OF A HOLLYWOOD EXTRA.

That's about all I can think of at the moment. We know that Mr. Rosenheimer of the Museum of Modern Art is in L.A. - no doubt you will see him. Both Foster and myself are tentatively planning to come down there if we possibly can sometime next week. If we make it, we'll contact you.

Thabks again for all of your excellent help. If I hear of anything more I will surely let you know.

Sincerely yours,

Frank Stauffacher

March 2 , 1947

Dear Paul,

Thanks very much for your interesting letter. I owe you an apology for not writing seener than this, and returning your LA BELLE booklet. I am sending it off tomorrow. We were abke to get two very good reproductions out of it, they came out perfectly, as did all of our cuts. I think the catalogue will actually be worth all the time its taken.

Herewith enclosed a circular on our new series, and another one we're working on simultaneously at the University of Calif. This latter consists consists mainly of the most popular films on our last Fall series here at the Museum. It looks as if San Francisco and the Bay region is going Art in Cinema mad.

The Series Two list has, by this time, chahged somewhat. We have added an abstraction to each program, from Ted Nemeth, address: 729 Seventh Ave., Ne York. They are all non-objective, and the titles are:ESCAPE, PARABOLA, RHYTHM IN LIGHT, STNCHROMY #2, AND TARANTELLA.

We've also added two experimental films by Emlen Etting, 1922 Panama Street, Philadelphia, and the titles are ORAMUNDE and LAUREATE. These two were recommaddddby both Lewis Jacobs and Hans Richter. I do not know what Etting will charge for rental, he answered my letter, saying his films were available, but mentioned nothing about price.

THE LOVE OF ZERO by Robert Florey, I'm afraid, will have to be ommitted. I thought I had a line on it, but after about a dozen letters to Florey himself, Ted Huff, and even Jim Moore at the ACL, I find that this remarkable film had apparently disappeared from the face of the earth. Florey does not have either negative or print, and the last person who owned a print informs me that it was stolen from him. So there's a mystery for you to track down if you're so inclined. However, I've not given up yet.

As for the three films we're getting from Jim Moore at the ACL, I will be glad to send them on to you when we have finished with them, but under the circumstances I feel that both of us ought to write Moore and request this. KALEIDESCOPIO may be booked elsewhere right after us - it seems to be a popular little film. I'll write him, and suggest your request.

Thanks a lot for the leads on both the Moholy-Nagy film, and yes, by all means, we'd be very interested in seeing the "Narcissis" experiment made at U.C. I have not yet written to Miss Kossoff. In thtebourse of a telephone converstaion with Margareta Akermark of the M.of M.A., I happened to ask her if she knew anything about LA BELLE ET LA BETE, and she said that it had not been released yet here for circulation. Did you not say it was begging for takers? What more have you learned about it?

Will send a copy of the catalogue next week. In the meanwhile, thanks again for your letters. They always contain really helpful information for us. Sincerely,

THE BALLARD FILM SOCIETY

2036 GLENCOE WAY
HOLLYWOOD 28, CALIFORNIA

Phone HEmpstead 5512

PAUL BALLARD, Founder-Director

Mar. 18,1947

Dear Frank,

How are the plans coming for your next series? I'm very curious to hear what you have booked and to recieve the program notes. Were you,able to use the program book of "La Belle et La Bette" to get stills? If not I now have stills from the picture that I just recieved from Paris. Did you write Miss Kossoff. I recieved a letter from her yesterday and there is still some hope of our getting 16mm. prints of the better new French films. The French producers wnat to know whta the potential financial return would be. So I am writing to Miss Kossoff today and shall tell her that the average borrower I feel would not be able to pay more than 25.00 , a top fee. Do you know of any organizations in San Francisco that might be interested in such prints other than yourself.

THE BALLARD FILM SOCIETY

2036 GLENCOE WAY
HOLLYWOOD 28, CALIFORNIA

Phone HEmpstead 5512

PAUL BALLARD, Founder-Director

You mentioned that you had recieved prints from Jim Moore at ACL. Could you send them down to me to see, with idea for future booking. While they are out here it would facilitate things a bit. I have found a new film that you will be interested in showing.

"Black, White and Gray" by Maholy-Nagy
It can be obtained from the Institute of Design in Chicago and rents for 5.00 . The address is

632 N. Dearborn St,
Chicago 10, Ill.

I have a young friend who is a cinema student at Univ. of Calif. that has made a very interesting film on Narcissism called (sorry I've forgotten the name). Should you happentobe interested in seeing it he would be gald to send it on for preview. Let me know and I'll tell him.

Let me know all about what is happening.

Sincerely,

Paul Ballard

CORONET THEATER
366 NO. LA CIENEGA
LOS ANGELES, 36

June 11, 1947

Dear Frank:

I have just seen a copy of your book, "Art in Cinema" and I am very unhappy that I have not received my copy, too, I believe I could sell about fifty copies at the Coronet Theatre in the lobby. If you choose to do so, send me some copies and we will make an attempt to sell them for you.

I note that the typography is by a Jack Stauffacher. Is he a relation of yours? He did a beautiful job on the layout of your book. Would like to know what such a format would cost, with about fifty pages of which twenty-five would be stills. I am thinking seriously of publishing a yearbook which will include critical reviews and stills of the important Foreign and American films of the year.

Let me hear from you about what you are doing, etc. Say hello to Richard for me.

Sincerely,

Paul

Paul Ballard
Executive Secretary

June 12, 1947

Mr. Paul Ballard
HOLLYWOOD FILM SOCIETY
Coronet Theater
366 No. La Cienega
Los Angeles, 36

Dear Mr. Ballard:

As Frank Stauffacher is at present rather frantically engaged in moving from San Mateo to San Francisco, following the sale of his house, I am taking the liberty of replying to your letter to him of June 11th.

Per your request, we are sending off to you today via express collect, 50 copies of the ART IN CINEMA Catalogue. We certainly appreciate your interest and help in distributing the Catalogue, of which we all feel, of course, quite proud. The "Protected Basis" on which we are sending you this allottment permits of a cash remittance or a return of copies you feel you cannot sell at the end of sixty days (or a report if a good quota is sold and the remainder still moving.)

I'm checking to find why you have not received your personal complimentary copy. I believe that Frank wanted to take care of that personally, and the delay is probably the result of his own house-moving problems. We'll see that it proceeds to you as soon as we've checked with him.

Thank you again for your interest and help.

Sincerely,

Martha B. Bullitt